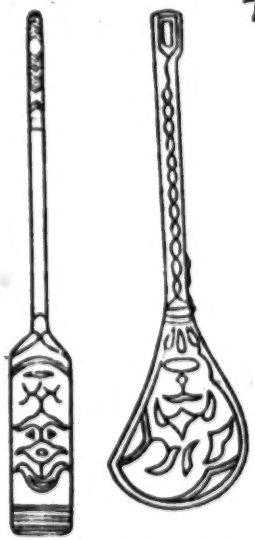
2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

CHAPTER XIII

SUSTENANCE

In the old palmy days food was both plentiful and easy to come by among the Ainu, and they were very happy and contented. Even when I myself first arrived among them about 50 years ago, anxiety with regard to sustenance was only just beginning to be felt in places. In the season the salmon rivers were full of fish, so much so indeed that in some places they crowded one another out of the water on to the banks, and the otters and bears had glorious times among them. The natives netted or speared many. They also killed quite a number by beating them with poles, and even the dogs used to help to catch them by swimming out and surrounding some and then driving them ashore. The season was short so that they "made hay whilst the sun shone." It was then that the roofs of the huts were to be seen crammed full of fish hanging up in the smoke, while many poles which were set up outside were covered with fine salmon slit up the middle and drying in the sun. But being thus dried fresh and



LADLES FOR STIRRING THE COOKING-POTS

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

776
782
516
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415
771
293

AINU CHIEF ABOUT TO WORSHIP THE
FIRE GODDESS

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

276
415

CHIEF PENRI'S FAVOURITE PIPE-HOLDER
AND TOBACCO-BOX

[P.142(A)]

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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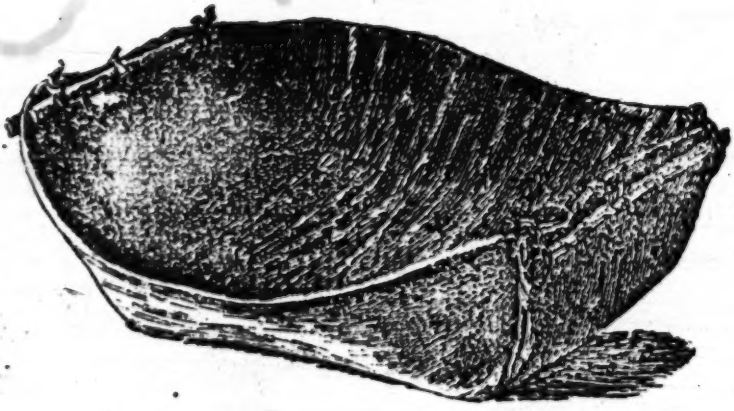

MRS. PENRI'S BIRCH-BARK TRAY

[p. 148]

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

184 I was very much surprised when all was over to see
764 this good man toss the cripple's crutches (broken) into the grave and call out in a loud voice, "Here are your crutches; you may find them a help on your way to heaven." That was the *emes* to our service.

764 Should the corpse be that of a woman, some needles and thread, some native and Japanese clothes of various colours and kinds, a set of weaving implements, spoons, ladles and cups, and her trinkets, such as beads and earrings, are placed by her side. Children also have a cup, a spoon, some clothes, toys, and trinkets placed by them. They are all damaged in some way and then buried with their former owner. Thus the dead one is sent away well provided.

When a death has taken place, messengers are sent off at once to relations and friends to tell them the sad news and invite them to the funeral. A blazing fire is made at the time of death, so as to bring back warmth, that is life, to the body, if possible. On one occasion I saw that the corpse was shod with some pieces of white calico my wife had a few days previously given a man to bind up a wounded foot with, and I then found out that nothing could please them better than to get hold of one of my old white nightshirts to be buried in. That, they seemed to think, would be sure to take them to a high place in the celestial regions!

• [415]

A WOODEN CUP AND BOWL

As soon as the deceased has had his face and hands washed, and the body has been properly clad and laid out, a large cup filled with food, or a cake of millet, is placed at the head, while water or Japanese *saké* is set by the food. These are allowed to remain there for

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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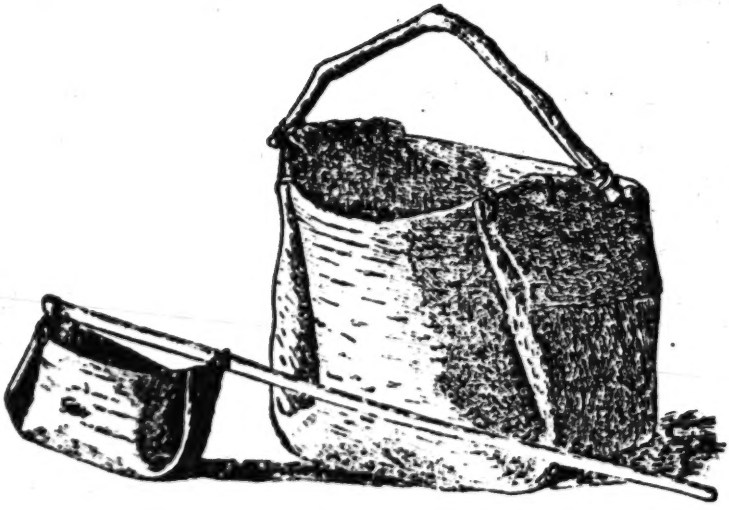

OLD MRS. PENRI'S WATER-BUCKET AND LADLE

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

tail and hung me upside-down, suspended from the pot-hook over the fire. And I found it very warm there.

"After a little, Shamai said, 'Come, I'm very hungry, and the salmon is thick and frozen clean through. Put on more wood and cook it quickly.' So the sister went out and brought in a big armful of wood, which she threw on the hearth, and made a great roaring fire under me. My poor head began to get very hot and then burn. So fierce was the fire that I went crack, snap, phiz all up my back. My fat spluttered and flew out. My soul withdrew right up into my tail and it seemed as if I must soon be quite burnt up. In haste, then, I slipped out through the end of my tail, broke the eastern end of the house roof, and with a mighty shout, making the world echo and echo and echo again with my roar, returned to my own celestial dwelling-place.*

A HEARTH-RAKE

AN EATING-BOWL

"I was very angry at this and said within my heart, 'That thing of a Shamai is a creature of the miserable earth; he was born a despicable Ainu. As for me, I'm a mighty god. I really thought that that beast of a Shamai, having been born a contemptible man of the earth, would be far inferior to me in the powers of magic. But he has beaten me this time; and I won't stand it.' I was exceedingly angry and determined to go for him again.

*The mere man got the better of the celestial being, who was sent off badly discomfited. Thus the man won the first magical contest.

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

brass rings, her ear-rings, beads, and necklace, her harp, a weaving loom, some thread, a cooking pot, two wooden spoons, two bowls and eating cups, a water ladle, a small knife, a few dumplings to eat on the way, a few dried fish, and a little millet. These she tied up in a neat bundle and rolled in a mat. Nor did she forget to fix all up securely, ready for a sudden departure, in a carrying-sling, the headpiece of which she had made soft and beautifully ornamented. When all was prepared, she hid it away very carefully among some bushes by a little stream, and then returned home to await the moment arranged for the elopement.

Kutri brought a long and short knife, an axe, his fine yew bow, elegantly decorated with thin slithers of cherry bark, a quiver well filled with arrows, a good supply of aconite poison, some stout string, a few strong sandals made of deer and fish skins, a cup and moustache-lifter, a bear-skin bag containing tinder and a fire drill, a fox skull for divination and a tray or two upon which to place skull fetishes and offerings to the deities. He also carried some bear's galls as medicine. Ever thinking of his dearly beloved Yai-mah, he took one thing he believed she might possibly forget, and which as it happened she surely did overlook, namely, a pair of scissors. Later, when they unpacked their bundles in their new home and he produced the scissors, her pleasure was unbounded. Her face lit up with true love and her eyes flashed with joy. Her beautiful moon-like face beamed with smiles. She, too, had thought that Kutri might possibly forget something, and, so, not to be outdone, she produced from her work-bag a fine deer decoy and handed it to him. Great was his pleasure and loud his laughter when he saw it, for he found that he had quite forgotten to bring one! The rafters of their little hut rang again and again with the ripple of Yai-mah's lovely voice, and the musical roar of Kutri's melodious accompani-

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

PERSONAL APPEARANCE.

114 In describing the Ainos it must be said that, unless otherwise stated, the word Aino, as used by the present author, is restricted to the Ainos of Yezo. The importance of this distinction may be seen by comparing the group of so-called Tsuishikari Ainos (Pl. LXXXII), and the single and very excellent type shown in Plate LXXXIII, with the group of Yezo Ainos from Abashiri in Plate LXXXIV, and in the succeeding illustrations. In the Abashiri group the man sitting cross-legged near the the middle undoubtedly belongs to the Tsuishikari type. The latter came from Sag- [361] halin in 1875 and settled in the rich valley of the Ishikari to the num- 166 ber of seven or eight hundred. They were visited by Mr. J. M. Dixon* [131] in the year 1882. At that time he found them about 13 miles from Sapporo, at the junction of the Ishikari and Toyohira Rivers. When I reached Sapporo in 1888, intending to visit them, I learned that they had all moved to Atsuta, about 26 miles from Sapporo, on the Ishikari. Unfortunately I was unable to visit them, but through the courtesy of Mr. H. Sato, of the Sapporo Agricultural College, I was able to secure a valuable collection of articles from them, which are now in the Museum.

302 The Tsuishikari Ainos differ in several respects from the Ainos of Yezo. The men are distinguished by a peculiar manner of shaving the hair back from the forehead. Mr. Dixon says they also "cut their hair at the back into the neck." The women have bright, pleasing faces, 142 and tattoo the mouth, like the Yezo Ainos, with a broad band reaching 304 well to the ears. Their utensils differ slightly from those found among the Yezo Ainos, and their language is similar, but not quite the same. 415 The two wooden dishes represented in Fig. 60 are quite different from [197] any which I saw among the Yezo Ainos. The one marked 150774 is said to be used as a rice bowl. It is 12 inches in length. The other, 142 150777, is presumably a fish plate. The Ainos are characterized by a strong growth of hair about the legs and body, long black hair on the head, and heavy beards. Writers have occasionally asserted that the Ainos are not generally more hairy than other people, but I have elsewhere shown how such an error might be explained. My own observations of what I regard as a purer Aino stock than is usually seen by travelers in Yezo, have convinced me that great hairiness of the body is a strong characteristic of the Aino men, and the evidence of this is to be seen in the photographs which I have brought home.

The Ainos are small in stature, although rather larger than the Japanese. They are more strongly built, and doubtless endowed with greater powers of endurance. In color they are rather brown than yel- [515] low, but scarcely darker than the Japanese. On this point, however, it is difficult to speak with confidence, for they do not bathe or wash, and the natural color of the skin is not often seen. The hair and beard,

* Trans. Asiatic Society Japan, XI, 33-50.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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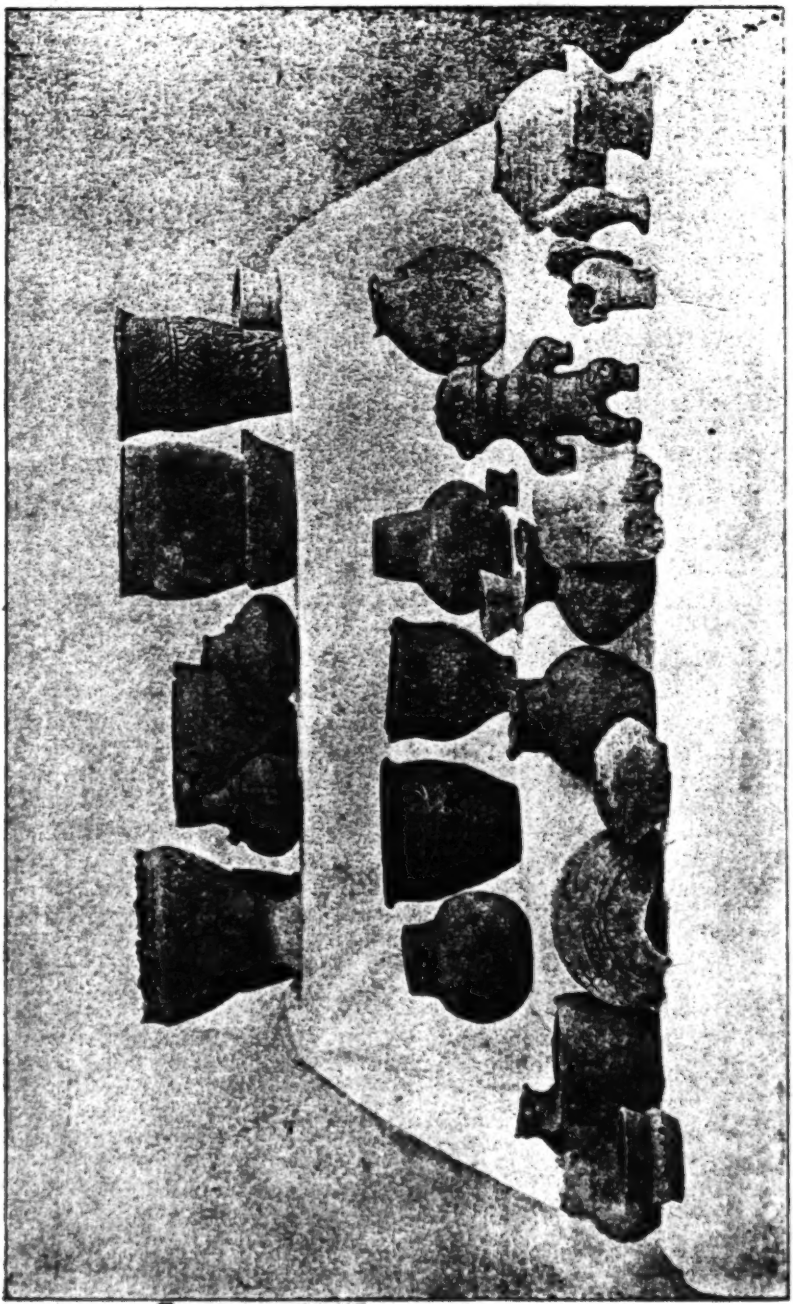

ANCIENT POTTERY FROM M. L'ABBÉ FURET COLLECTION.

[Facing p. 436]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

which are thick and bushy, are allowed to grow to full length, and they are never combed or brushed. Consequently an Aino at home presents a very uncouth appearance. Nevertheless, it is evident enough that most of them would be fine-looking men if they could be induced to bathe, comb their hair, and put on good clothes. Although ignorant and superstitious, they do not look like savages or barbarians. Their manners are gentle, their voices soft and pleasing.

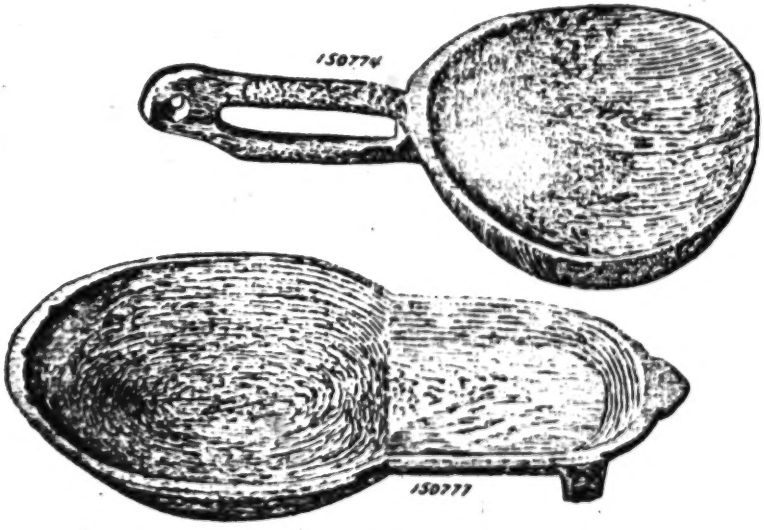

Fig. 68.

RICE-BOWL AND FISH-PLATE, TSUISHIKARI AINOS.

Good types are shown in Plates LXXXV–IX. The hairiness of the body is best shown in Plates LXXXVII–IX. The old man (Pl. LXXXIX) at the door of his house is covered with long hair on the breast and shoulders, which is much more conspicuous than appears in the photograph. The young women are often comely and attractive. The young girl (Pl. XC) is not devoid of the many feminine instincts of a coquettish society belle. But she was capable of making a good bargain for the work of her hands, as I found when I purchased some of her embroidery.

The Japanese in Yezo are quick to recognize the good qualities of Aino women, and many of them marry Aino wives. As the women grow older, they quickly lose the bloom of youth, becoming worn and wrinkled, no doubt from the exposure and hardship of their rough lives. Two good types from the northeast coast are represented in Plate XCI.

The faces of the women are disfigured by tattooing around the mouth, the style of which varies with the locality. Young maidens of six or seven have a little spot on the upper lip. As they grow older,

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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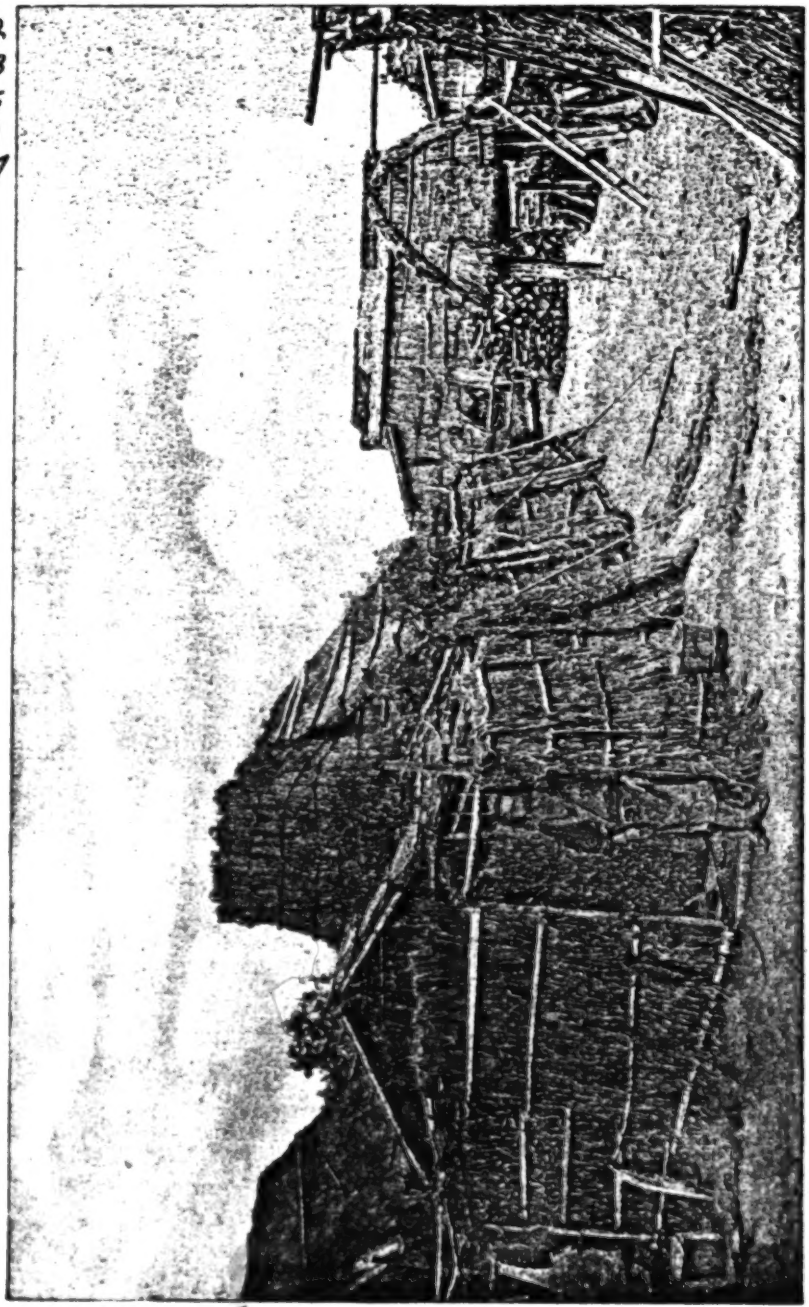

AINO HOUSE AND STORE-HOUSE, SHARI.

[Facing p. 450 (D)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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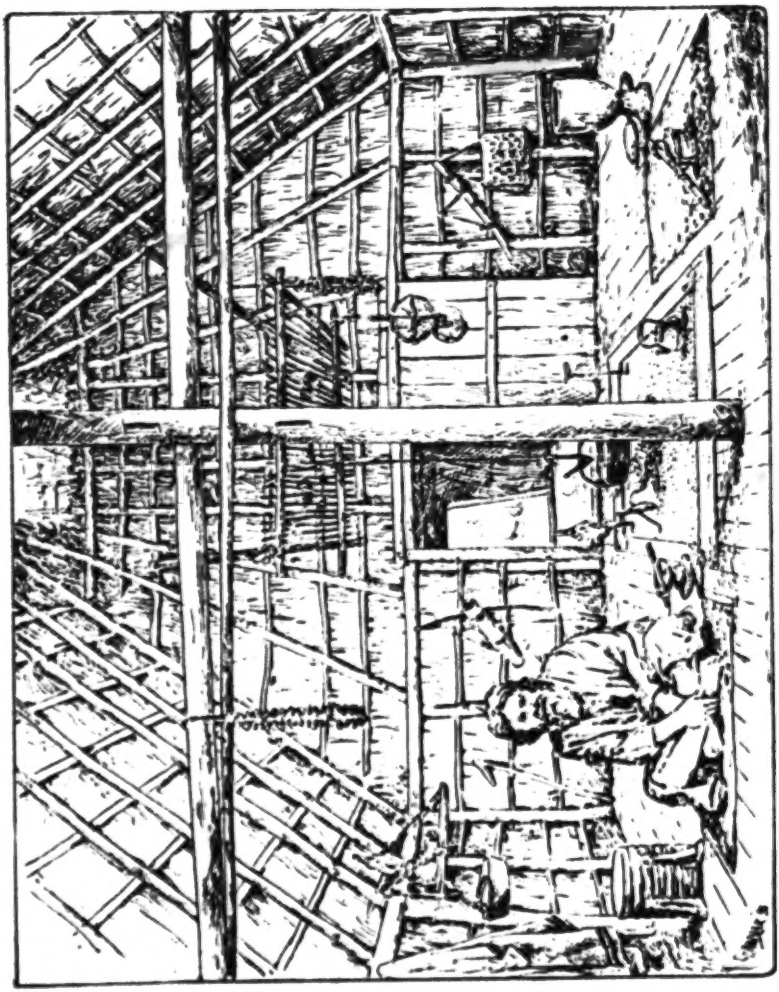


INTERIOR OF HOUSE, BITEKAI.

[Facing p. 452]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

floor for his accommodation. The fireplace, situated about in the middle of the room, is a rectangular depression about 5 feet by 3, filled with ashes, on which a smoky fire of green wood fitfully lights the gloomy interior. An iron pot, of Japanese manufacture, is suspended above the fire, in which food is almost constantly cooking. One or more *inao*, or god-sticks, usually stand upright in the ashes. There is usually a sort of latticed shelf suspended at some distance from the fire, on which fish are dried and smoked and strings of roots or other vegetable products hang in festoons preserved for winter food. A rectangular window at the back of the house admits all the light, except such as makes its way in through the chimney. The interior is therefore always gloomy. The beams and rafters are covered with a thick coating of shiny, black soot, which slowly accumulates upon them from the fire. Even in summer the atmosphere within these houses is often so full of smoke as to make one's eyes water. At night a large, flat mussel-shell, *Pecten Japonicus*, supported on a three-forked stick standing upright in the ashes, with a wick and fish oil, gives a faint light, and it is a weird sight indeed to see these dark-visaged, kindly savages grouped around the smouldering embers.

At this village, Bekkai, or as the name was also pronounced, Bitskai, about 12 miles from Nemuro, there are six houses of this character. The Aino population is given as 56 persons, living in 14 houses, but many of the other houses are built more like Japanese houses of a very inferior kind. From my observations I should say that there can not be so many Ainos in the village. Many of the Japanese have Aino wives. It is possible that there are one or two pure Aino families there, but I doubt it.

All the houses at Bekkai front toward the east, or easterly. The back window, therefore, faces the west. This is a fact worthy of particular notice, as it has been repeatedly asserted that all the Aino houses face the south. The houses at Piratori are mostly built east and west, without any door at the end. There is an entrance to the main room on the south side, and also an entrance to the hall or entrance passage on the south side. In the houses at Piratori there is a window on the east side. Numerous *inao* are hung on strings along the wall near one corner. One might readily suppose, from the writings of different authors, that there is some great significance in the fact that the houses in southern Yezo are built with their lengths east and west, and in the position of the east window. But I doubt if there is any more meaning in it than that a southern exposure is desirable in a cold northern land, and that the morning sun streams in through the east window. It is, indeed, possible that the latter is a place of worship; but I have not found that the huts are built in this direction throughout Yezo. They do not always have east windows. The house shown in Plate C, for example, has only a west window. The same may be said of the custom of placing the treasures in the northeast corner, mentioned by

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

342 Scheube, Batchelor, and others. I am inclined to regard this as purely a matter of convenience or habit. Mr. Batchelor should be able to tell us whether the Ainos consider the points of the compass in these matters. I would only point out that what he and others have told us [114] concerning the dwellings of the Ainos in the south, does not hold for those living on the northeast coast.

The houses represented in Plates XCVIII to CIII are typical Aino houses. This statement is made with entire confidence, as the result of extended travel through the country. On some parts of the island the thatch is put on with more care, as at Uragawa, for example, where the reeds are in overlapping layers, or, as Dr. Scheube says of the houses near Horobetsu, the only region of importance for Aino studies that I did not visit, of reeds laid on in a terrace-like manner.

The house figured by Dr. Scheube is by no means a usual form, although probably it does prevail in that part of the island where he visited the Ainos, around Volcano Bay, for he says: "The houses only differ one from another in size." Of these houses Dr. Scheube says that their length runs east and west. With exception of the west side, there is a window on each side, which may be closed with a reed mat. I am not prepared to maintain that the Ainos have no regard to the points of the compass in setting up the sacred relics, symbols, *inao*, etc., in particular parts of their houses, but I doubt very much if they do have. As already stated, Dr. Scheube and other writers tell us that the household treasures are kept in the northeast corner. But so far as I have been able to discover, no writer has given a reason for these customs, although they all leave one to infer that they are general and invariable.

STOREHOUSES.

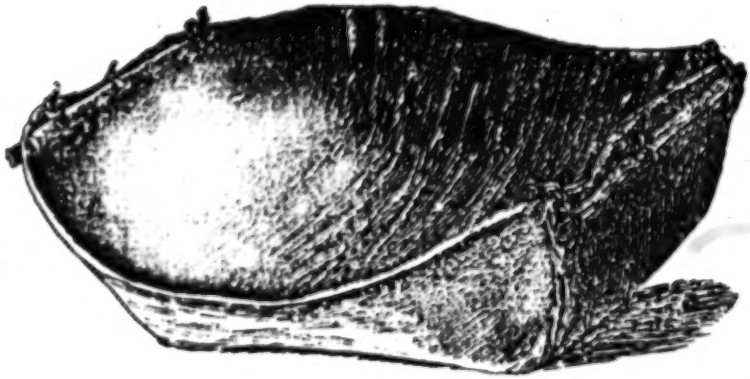
343 The Aino storehouses are very much alike throughout the island. They are shown in Plates XCVIII, CI and CII and require no particular description. They are raised on posts about 6 feet above the ground to be secure from the attacks of wild animals. They are filled with dried fish, vegetables, and other articles of food.

HOUSEHOLD UTENSILS AND FOOD.

415 Doubtless there was a time, not very long ago, when the Ainos ate [264] with their fingers and had no better dishes for their food than such as they still make of bark. Fig. 72 represents a large dish made of bark, such as are in common use. The one numbered 150673 is 14 inches in length by 13 inches wide, and is used for fish. But precisely the same kind of dishes are made much smaller—not more than 4 inches long. The common water-bucket and dipper are also made of bark, as shown [177] in Fig. 73 [150668]. They have since learned to use Japanese knives, however, and they make a variety of wooden plates, which they deco- 006 rate with characteristic carved patterns (Fig. 74). Wooden spoons

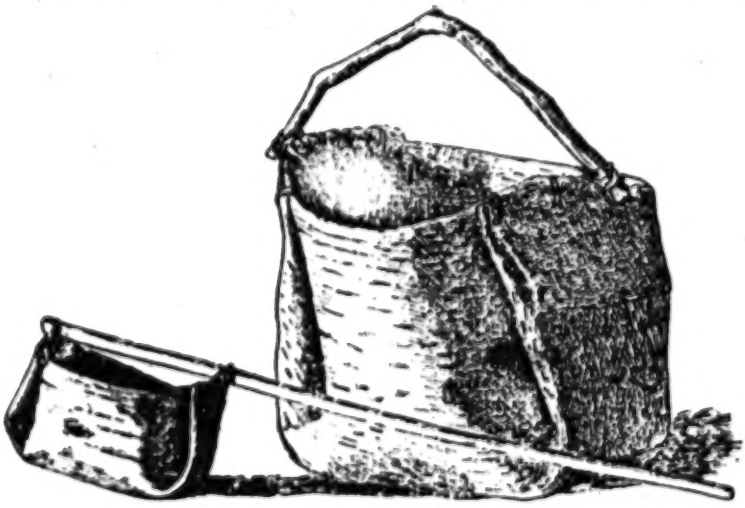
3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

Wooden spoons
(Fig. 75) are now in universal use, of which there is a variety in the collection, and for eating they have a flat, spatula-like instrument (Fig. 75), which they use in addition to chopsticks. The knives, or



150673
Fig. 77.
BARK DISH USED AS A FISH-PLATE.

rather the knife-cases, in common use are represented in Fig. 76, which shows very well the characteristic style of wood carving. The knife-blades are of the ordinary Japanese form, but the Ainos make



150529
Fig. 73.
BARK WATER BUCKET AND DIPPER.

the woolen handles and sheathes, which are usually decorated with carving. The knife is carried sticking in the girdle. One specimen in the figure, numbered 150729, has a sheath of wood and bone.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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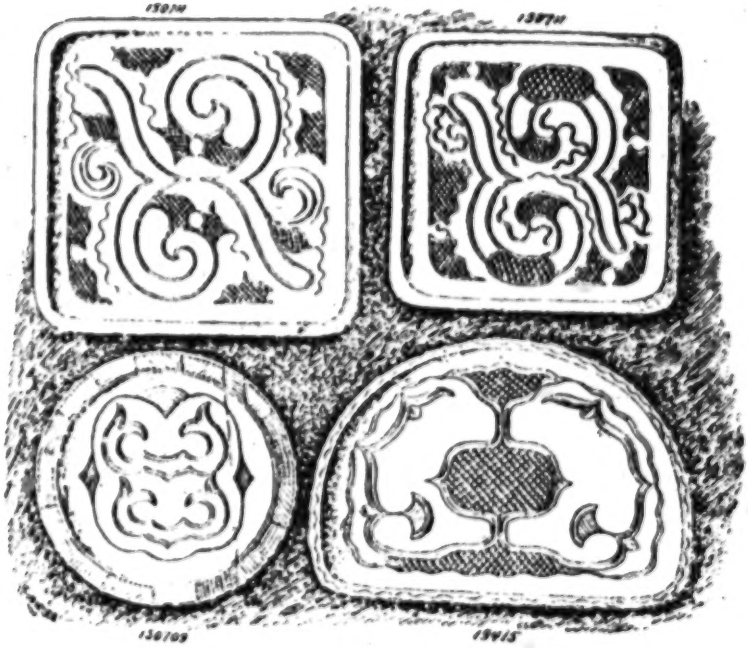

Fig. 74.
CARVED WOODEN PLATES.

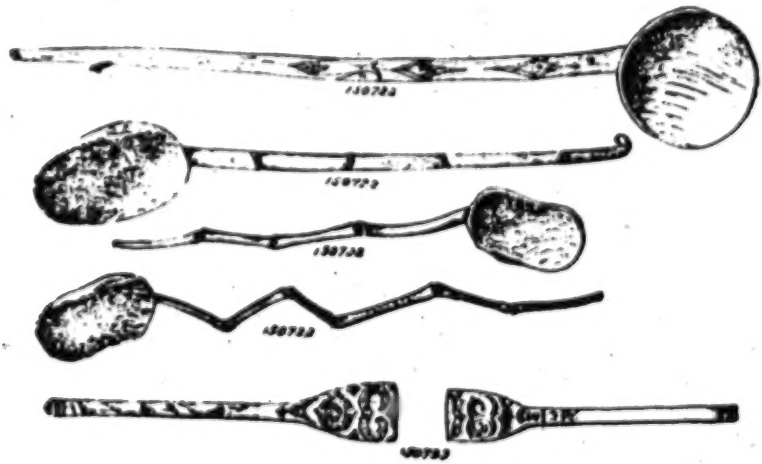

Fig. 75.
WOODEN SPOONS AND CARVED SPATULAS USED IN EATING.

3: Hitchcock N. 5 (1888) 1891 AB6 Ainu AB6

Rice being an article easily obtained from the Japanese, the Ainos make oblong rice bowls by digging out thick pieces of wood. These differ somewhat in form in different parts of the island. (See Fig. 69, p. 441.)

For preparing grain, such as millet, which is cultivated here and there, they have a wooden mortar and pestle, the former standing perhaps 2 feet high, and made of a solid block of wood.

In every Aino house there may be found some treasured articles made by the Japanese. Sometimes these articles are very old, having been handed down from father to son, and they are then valued as precious relics. Of these, Japanese swords are most highly prized, after which come lacquered cups (Fig. 77), which they use for drinking. The latter, together with other small articles, are kept in Japanese round, lacquered cases, one or more of which are to be seen in every house.

A considerable variety of animal food is to be obtained in Yezo, for the Ainos are good hunters with their rude bows and arrows.

The bear is much sought after for its flesh, as well as for its skin, which is used for clothing; and set-bows are arranged in the woods with poisoned arrows, which are released when a bear comes in contact with a cord in his path. The fox and wolf also abound, the former being caught in an ingenious bow-trap. At some seasons fresh fish abound, and they dry and half smoke great quantities of it for winter use. In the National Museum there is a specimen of salmon cut into

Fig. 78.
CARVED KNIFE-CASES.

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3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

262 251 strips 40 inches in length and dried. Dried herrings are abundant in every house, but they are not pleasing to the eye. The roe of the salmon, *mazu*, is also dried and much prized by the people.

[244] For vegetable food they depend partly upon the produce of small patches of ground, which they cultivate in a rather careless manner, and partly upon the natural products of the soil. A preparation known as *shikeribikina* is the dried leaves of some plant unknown to me, which they find on the mountains. Lily roots dried on strings are found in every house. At Abashiri I found strings of small fruit, which the Ainos called *maou*. These fruits belong to the genus *Rosa*, and the Ainos eat them both green and dried. Flat, circular cakes of dried lily roots, with a hole through the center, are tied together with bark, but I was unable to get a translation of the name they bear, which is, as I understood the word, *umbayero*. At Abashiri I found some very good flour, but its source could not be learned. Numerous other varieties of food are to be seen in the collection.

252 Cooking is carried on in an iron kettle with a wooden cover, over the fire-place. Every imaginable edible substance that they possess goes into the indescribable stew—fish, vegetable tops and roots, flesh and fowl, altogether—to be either ladled out with wooden spoons or fished out with chop-sticks from time to time, as one of the family requires food. Fish is also spitted before the fire on sticks, which are stuck in the ashes. All their food is either boiled in the pot or roasted on sticks in this manner.

SAKÉ DRINKING.

273 From certain allusions in what are presumed to be native folk-lore stories, it would seem that the Ainos have long known how to make a kind of fermented drink from rice and millet. It is not unlikely that they were taught by the Japanese. I am not aware that they do at [177] present make any such beverage, but they are inordinately fond of Japanese saké. They will do almost anything to get saké, and they drink it cold in great excess whenever they can obtain it.

[415] The usual form of saké cups, which, as already stated, are among the treasures of the household, is represented in Fig. 77. The pecul- 413 iar carved sticks are mustache-lifters. These are made by the Ainos, as the carving shows, but some of them are lacquered. The Ainos at Shari and also at Bekkai claim, as I understood the jargon, that their ancestors were acquainted with the use of lacquer and that they made the sticks. I am disposed to doubt these statements, but it is a question how they obtained the lacquered sticks. Some of these are certainly quite old, and they were highly valued by their possessors, who probably would not have parted with them but in consideration of a reward of saké in addition to the price demanded. When they were obtained, the carving was quite filled with dirt, but that did not interfere with their proper use by the people.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

Saké is taken with much ceremony. One evening I visited the Ainos at Shari, a bottle of saké in my pocket and a paper lantern in my hand. I wandered along the shore in the darkness and slowly made my way to the Aino village. In spite of the howling and barking of many dogs, the people were taken by surprise. The men were sprawling about on the dirty board floor around the rectangular fireplace. When they recognized their uninvited and late visitor, they got up, spread a clean mat for me, and signified their welcome by stroking the beard. When I handed them the saké there was more beard stroking. Then they got some saké cups and a tray of mustache-sticks, finer than any I had seen, and began the ceremony of drinking. A saké cup with its stand, such as is represented in Fig. 77, is placed in front of the chief

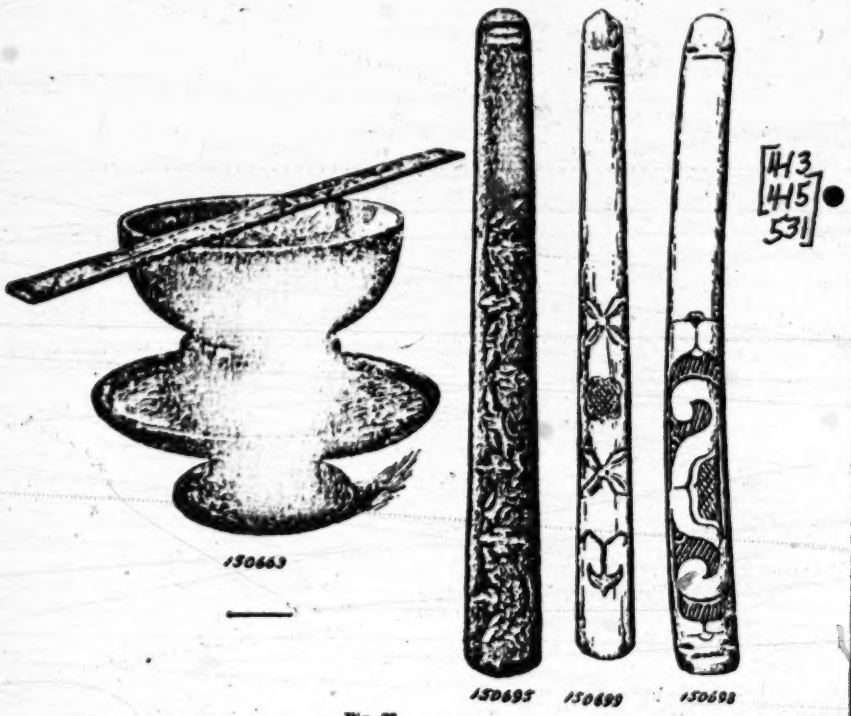

Fig. 77.

SAKÉ CUP AND STAND, AND MOUSTACHE STICKS.

man, sitting on the floor before the fire, who places one of the sticks across the top, as shown in the same figure 77. Then, stroking the beard, he lifts the stand and cup with both hands, and bows the head, immediately replacing them. Saké is then poured in, and he begins to recite a long formula, which continues in a low voice during the succeeding operations. Taking the stick in the right hand, precisely as one would hold a spoon, the end is dipped into the saké and gracefully moved for-

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

of the hut, where the Aino treasures are kept, and then three drops must be offered to any special god, for whose benefit the libations are offered, or to whom the Ainu are paying worship." I have not observed any such regularity in their proceedings. I should say they were as likely to offer two or four drops instead of three. 273 776 782

The saké drinking at the great Aino bear feast, as witnessed by Dr. Scheube, is described in the account of that festival.

SMOKING APPARATUS.

The smoking apparatus consists of very simple wooden pipes, and tobacco boxes also of wood, attached with cord to long, carved sticks, which may be stuck in the girdle. Several pipes are shown in Fig. 78. The pipes may or may not have a short mouth-piece of bamboo. 276

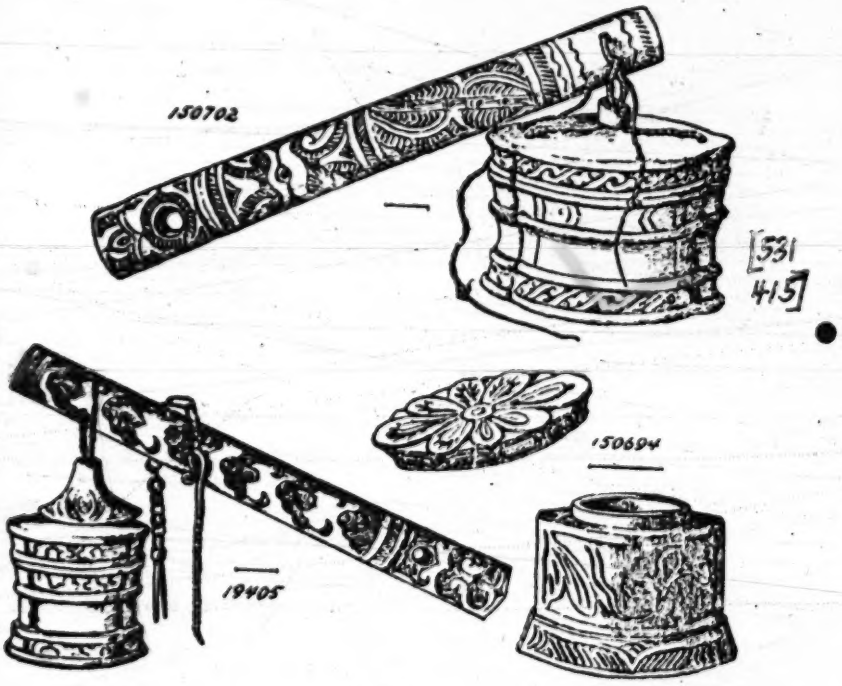

Fig. 79.

TOBACCO BOXES AND STICKS.

The tobacco boxes are usually oval in shape and often very well carved. In Fig. 79 three of these are well shown, attached to their sticks.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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Leggins.—"Hos." Made of Japanese blue cotton cloth, embroidered with cotton yarn. Lined with white cotton cloth. Ainos of Yezo, 1888. 150645

Leggins.—"Hos." Made of Japanese white striped cotton cloth bound with blue-black and embroidered on the latter with light-blue yarn. Ainos of Piratori, Yezo, 1888. 150646

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, bound with Japanese black cotton cloth. Ainos of Piratori, Yezo, 1888. 150647

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, embroidered with cotton. Ainos of Piratori, Yezo, 1888. 150648

Leggins.—"Hos." Made of Japanese cotton cloth, embroidered. Ainos of Yezo, 1888. 150649

126 [283]

Ball of Ohiyo thread.—Made by splitting the bark of the elm tree, *Ulmus montana*, and tying the ends of the filaments together. Used for weaving cloth for coats, leggins, belts, etc. Ainos of Piratori, Yezo, 1888. 150650

Braided cord.—Made of the bark of shina-no-ki, *Tilia cordata*. Ainos of Piratori, Yezo, 1888. 150651

Bark.—Called tamanki-no-kawa. Apparently it is the common ohiyo bark. Ainos of Abashiri, Yezo, 1888. 150652

[386]

Dyed bark.—Bark of *Tilia cordata* (Jap. shina-no-ki). Much used for the colored parts of mats, carrying bags, etc. The brown color is produced by soaking the bark in water with bark of *Æsculus turbinata*, the black in the same manner with *Alnus maritima*. Ainos of Uragawa, Yezo, 1888. 150653

Linden bark.—Bark of *Tilia cordata*. Much used for cords, fish nets, etc., and for the colored parts of mats. Ainos of Uragawa, Yezo, 1888. 150654

Branches of the Linden.—The wood from which the bark is stripped for making cords, etc. Ainos of Yezo, 1888. 150655

[415]

Straw bag.—A small bag, about 12 inches by 9, very rudely made. Used for gathering roots and other articles for food. Ainos of Uragawa, Yezo, 1888. 150656

Small bag.—Made of the rush *Scirpus maritimus*, the top bound with blue and white cotton cloth, of which the handle is also made. About 6 inches square. Ainos of Uragawa, Yezo, 1888. 150657

Ohiyo branches.—Small branches of the ohiyo tree, *Ulmus montana*, the bark of which is used for making the native cloth. Ainos of Piratori, Yezo, 1888. 150658

[291]

Ohiyo coat.—The usual form of garment, patterned after the Japanese. Made of ohiyo, elm-bark cloth, bound all around with blue-black Japanese cotton cloth. Not embroidered. Ainos of Yezo, 1888. 150659

Ohiyo coat.—Similar to 150659. The cloth has narrow longitudinal stripes of white cotton yarn. Not embroidered. Ainos of Yezo, 1888. 150660

Ohiyo coat.—The usual form of garment, elaborately embroidered in characteristic patterns. The body of the garment is made of elm-bark cloth, over which Japanese blue-black cotton is stitched in parts, and on this the pattern is embroidered. Such coats are only worn on special occasions. Ainos of Yezo, 1888. 150661

[227]

Fish spear.—A small spear with the shaft cut short. A curved, hook-like piece of iron fits loosely in the side of the shaft, attached to a cord which passes through the shaft, near the end. When a fish is struck the iron turns over, hooks into the flesh, and hangs by the rope. Ainos of Piratori, 1888. (See Fig. 85.) 150662

[415]

Saké cup, stand, and stick.—Made of lacquered wood by the Japanese. A form in universal use among the Ainos for drinking Japanese saké, of which they drink great quantities whenever they can get it. The stick resting on top of the cup (150664) is used to throw drops of the liquor as offerings to the gods, and to raise the moustache while drinking. Ainos of Yezo, 1888. (See Fig. 77.) 150663

[413]

Moustache stick.—Used to make libations of saké to the gods, and also to raise the moustache while drinking saké. Ainos of Yezo, 1888. (See Fig. 77.) 150664

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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[286] *Ohiyo cloth.*—Woven of the bark of the ohiyo or mountain elm, *Ulmus montana*, with stripes of blue and bright colored cotton. A very strong durable cloth which has been in universal use by the Ainos, but which is now being replaced by the more comfortable Japanese cotton fabrics. Width, 13 inches. Ainos of Yezo, 1888. 150665

Loom.—With warp of elm bark and a small piece of cloth woven, showing the reed, shuttle, beater, etc. Weaving is usually done by the women, who sit on the floor and stretch the warp from the beams of the house. (See Fig. 82.) A similar loom arranged for use is shown in the section of textiles. Ainos of Yezo, 1888. 150666

[291] *Ohiyo belt.*—Belt woven of elm bark on a small loom made for the purpose. Used as a belt outside the coat. Length, 8 feet; width, 1 inch. Ainos of Shari, Yezo, 1888. 150667

[415] *Bark water bucket and dipper.*—Made of birch bark. Used for holding water. (See Fig. 73.) Ainos of Yezo, 1888. 150668

Bark basket.—Made of ohiyo bark with handle of the same bark twisted. Ainos of Piratori, Yezo, 1888. 150669

Wooden ladle.—"Kasup." A large ladle used for dipping food from the kettle. Ainos of Piratori, Yezo, 1888. 150670

[291] *Ohiyo belt.*—Made of the ohiyo or elm bark, with stripes of colored cotton. Ainos of Yezo, 1888. 150671

Conical bark bag.—Made of the bark of the linden tree. Ainos of Piratori, Yezo, 1888. 150672

[415] *Bark dish for fish.*—Very rudely made by binding the bark into the form of a deep dish and tying the ends with bark rope between short sticks to preserve the shape. Ainos of Piratori, Yezo, 1888. 150673

Bark dipper.—Made of birch bark, with a wooden handle. Ainos of Piratori, Yezo, 1888. 150674

[411] *Spear.*—A two-pronged spear used for spearing seals or large fish, salmon, etc. The two points of sheet iron, sharpened, are set in barb-shaped pieces of hard wood, which fit loosely over the ends of the prongs of the shaft, and are held in place by the tension of the bark rope, to which they are securely attached. When the weapon strikes the barbs enter the flesh and become detached from the shaft, but they are securely held by the line until the animal is killed or exhausted. The points are sometimes poisoned. (See Fig. 85.) Ainos of Abashira, Yezo, 1888. Length of shaft 15 feet. 150675

Small bag.—Made of the rush *Scirpus*, with a cord to swing over the shoulder. Ainos of Yezo, 1888. 150676

Ohiyo bark.—The bark of the mountain elm, *Ulmus montana*, used principally for making cloth for clothing. The specimens show how the bark readily splits into numerous thin, broad bands or layers, from which long, narrow threads for weaving are drawn, tied end to end, and wound into balls like 150650. Ainos of Yezo, 1888. 150677

Dried salmon.—Fish cut into long strips and dried over the smoky fire in the house. Ainos of Shari, Yezo, 1888. 150678

[482] *Carrying band.*—A braided band of ohiyo, used for carrying children and loads on the back. The broad middle part is placed on the forehead, and the ends tied under the burden on the back. Three specimens. (See also 150757.) Ainos of Yezo, 1888. 150679, 150680, 150683

This system of carrying children and loads is universal. The women carry large wooden tubs of water on their backs in this manner. (See Plate cv.)

[276] *Tobacco pipe.*—A pipe 3 feet in length, the usual form, but of very unusual size. Ainos of Yezo, 1888. 150681

Hoe.—Fashioned from a branch of a tree, the blade being formed by sharpening the stub of the main branch. An extremely rude instrument. Ainos of Yezo, 1888. 150682

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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Carrying bag.—Similar to 150676, but larger, made of the rush *Scirpus*, with brown parts of dyed bark, the ends of ohiyo cloth. Ainos of Yezo, 1888. 150684

Wooden dish.—Octagonal in shape, about 12 inches wide by 3½ inches deep inside, cut out of a single block of wood. Ainos of Yezo, 1888. 150685

Wooden bowl.—Circular, excavated from a block of wood, about 10 inches in diameter by 3 inches deep. Ainos of Yezo, 1888. 150686

Cloth mitts.—Mittens made of Japanese cotton cloth. They cover the wrist and back of the hands only. Ainos of Yezo, 1888. 150688 [291]

Ceremonial head dress.—A band of dyed bark, braided, about 2 inches wide, to put on the head. Around the outside a band of white, curled shavings pass, with the free ends behind. In front a rude wooden figure, perhaps representing the head of a bear. Squares of purple cloth hang down all around the lower edge. Used by the men when dancing. (See Fig. 87.) Ainos of Piratori, Yezo, 1888. 150687 [292]

Apron.—Made of ohiyo cloth and Japanese blue cotton cloth, embroidered with light-blue cotton yarn. Worn by the women. Ainos of Abashiri, Yezo, 1888. 150689

Inao.—A whittled stick made of willow wood with long, curled shavings hanging down from near the upper end. The lower end sharpened to stick in the ashes of the fire-place or in the ground. Rather more than half way up a few shavings curling upwards on one side. Length, 30 inches. Inao represents the gods, to which prayers are offered. They are found in every house in the corner sacred to the house god, and in the fire-place where the fire god is worshipped. (See Fig. 86.) Ainos of Yezo, 1888. 150690 [778]

Inao.—A whittled willow stick with pendant shavings, like 150690, but smaller, and stick plain below with short, curled shavings at the top. Length, 17 inches. Ainos of Yezo, 1888. 150691

Inao.—A willow stick with pendant shavings, similar to 150690 and 150691, and used for the same purposes. Length, 30 inches. Ainos of Yezo, 1888. 150692

Broiling sticks.—Stuck in the ashes of the fire-place with fish spitted upon them for broiling. Ainos of Yezo, 1888. 150693 [252]

Tobacco box and stick.—The box has a lid held in place by the cord which passes through holes down both sides and across the bottom, ending above in a knot at the back of the stick. The stick is thrust in the girdle when traveling. Box and stick carved in native designs. Ainos of Yezo, 1888. 150694 [276]

Moustache sticks.—Carved flat sticks of wood, plain or lacquered, used to raise the moustache when drinking saké, and for throwing drops of saké as libations to the gods. The lacquered sticks are undoubtedly old. They are covered with Ainu designs, but the lacquering is probably Japanese work. Length, about 13 inches. (See Fig. 77.) Ainos of Shari, Yezo, 1888. 150695–150699 [413]

Parts of an Ainu loom.—The essential parts of a loom used for weaving ohiyo-bark cloth. Ainos of Yezo, 1888. 150700

Shell for lamp.—A shell of the *Pecten* used to hold oil and a small wick, to serve as a lamp. The shell is supported on the end of a three-forked stick set up in the fire-place. The wick is the pith of a plant, sometimes a bit of twisted bark fiber. Ainos of Yezo, 1888. 150701 [354]

Tobacco box and stick.—Similar to 150694, but much larger. Probably quite an old box. Wires for cleaning the pipe attached to the cord. (See Fig. 79). Ainos of Yezo, 1888. 150702 [276]

Tobacco box and stick.—Similar to 150694. Ainos of Yeterof, 1888. 150703

Red lacquer cup.—Used for saké. Made by the Japanese. Ainos of Yezo, 1888. 150704

Large knife and case.—The knife was obtained from the Japanese. The wooden case is of native workmanship, made in two pieces, bound together with bark, the outside elaborately carved. (See Fig. 76.) Ainos of Yeterof, 1888. 150705 [411 415]

Bead necklace and copper ornament.—Worn by women. The beads are of glass, blue and white, strung on a cord. The thin copper plate bears a stamped or hammered figure of a person seated on some mythic animal, with leaves of palms [301]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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301 about. The beads are of Japanese manufacture, the plate of unknown origin. Ainos of Yezo, 1888. 150706

The women are unwilling to part with their beads, which they seem to value either as heirlooms or as sacred treasures. Six dollars was once refused for a string smaller than this, although the people are extremely poor. All such ornaments have been obtained by trade with the Japanese, and many of them seem to be quite old. (A similar necklace shown in Pl. XC.)

Earrings.—Made of silver, with blue glass beads. Worn by the women. Specimens are of medium size, 3¼ inches in diameter, of Japanese manufacture. (Similar earrings shown in Plates XCIII and CIV.) Ainos of Yezo, 1888. 150707

Earrings.—Made of white metal. Worn by women; 2½ inches in diameter. Ainos of Yezo, 1888. 150708

126 *Wooden plate.*—A round plate with carved pattern inside. Diameter, 7 inches. Ainos of Yeterof, 1888. 150708

Wooden plate.—A round plate with carved pattern inside. Diameter, 7 inches. (See Fig 74.) Ainos of Yeterof, 1888. 150709

Wooden plate.—A square plate with rounded corners; inside carved; 12 inches square. Ainos of Yeterof, 1888. 150710

Wooden plates.—Two square plates, with insides carved. Respectively 9½ and 8 inches square. (See Fig. 74.) Ainos of Piratori, Yezo, 1888. 150711

Winders for thread.—Flat pieces of carved wood of various shapes, used for winding thread. Ainos of Yezo, 1888. 150712

Teacup holders.—Patterned after similar articles used by the Japanese. Made of wood, carved. Ainos of Yezo, 1888. 150713

[301] *Cloth neck band and ornament.*—A simple band of blue-black Japanese cotton three-quarters of an inch wide, with button and button-hole to secure it around the neck. In front a nearly square flap hangs down about 1¼ inches, on which a small silver ornament is displayed. Worn mostly by children. Ainos of Yezo, 1888. 150714

Tattooing knives.—Ordinary Japanese knives with blades 3 to 3½ inches in length in plain wooden handles. One of the blades bent near the end. Ainos of Yezo, 1888. 150715

[304] *Kabo bark.*—Birch bark used to make the soot used in tattooing. The bark is burned and the soot condensed on a dish held over the flame. The soot is rubbed into the cuts on the face and arms, giving them a permanent somewhat bluish color. Ainos of Yezo, 1888. 150716

Wooden dish.—Oblong, with rounded ends. Length, 6 inches; width, 3½ inches. Ainos of Yezo, 1888. 150717

Chopsticks.—Made by the Ainos, who doubtless learned to use them from the Japanese. Ainos of Yezo, 1888. 150718

[412] *Needle.*—Used for making fish nets. Made of wood (See Fig.85.) Ainos of Yezo, 1888. 150719

[534] *Mokuri.*—A musical instrument played like a jew's-harp, except that the reed is made to vibrate by jerking the string with the right hand while the instrument is held in front of the mouth, not against the teeth, between the thumb and finger of the left hand, the cord pressing around the little finger. (See Fig. 80.) Ainos of Yezo, 1888. 150720

Bark dishes.—Made of birch bark, the edges bound with bark fiber over strips of wood. Ainos of Yezo, 1888. 150721

[415] *Wooden spoons.*—Various shapes and sizes, with long handles often curiously shaped to represent small branches sharply bent at the joints. Used for cooking and for eating. (See Fig. 75.) Ainos of Yezo, 1888. 150722

Wooden flat spoons.—Shaped like small spatulas; upper surfaces carved. Used for eating. Length, about 7 inches. (See Fig. 75.) Ainos of Piratori, Yezo, 1888. 150724

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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482 *Carrying band with stick.*—The band passes over the forehead in the same manner as 150679, but the load is supported on a stick about 15 inches in length which is held horizontally across the back. Ainos of Yezo, 1888. 150757

126 *Arrow with bone head.*—This form not very much used, bamboo heads being most common. Ainos of Yezo, 1888. 150758

4-11 *Arrow and small holder.*—The arrow of the usual form with bamboo head, poisoned for shooting bears. The holder made of leaves of scrub bamboo bound together with bark. Ainos of Yezo, 1888. 150759

Stone arrowheads.—From various parts of Yezo, found in the ground near the surface. Made of obsidian and chert. From three-quarters of an inch to over 2 inches in length. Probably made by the Ainos and used by them within the historic period. Ainos of Yezo, 1888. 150760

[278] *Arrow poison.*—Prepared from the root of the aconite plant. Used to kill bears. The poison acts very quickly, and a wounded animal drops dead a few yards from where he is struck. Ainos of Yezo, 1888. 150761, 150762

126 [224] *Rat trap.*—A kind of bow-trap in which the animal is caught between the arrow head and the frame of the trap. Ainos of Piratori, Yezo, 1888. 150764

Hooked stick.—Used to hold the stew-pot over the fire. The stick is suspended from the beams overhead by means of a slender rod or a bark rope. Ainos of Yezo, 1888. 150767

[482] *Baby carrier.*—The band is placed around the breast instead of on the forehead, as with the Ainos. The child is carried in the sling on the back. Kurile Island natives on the island of Shikotan, Japan, 1888. 150768

Aconite plant.—The leaves and flowers of the *Aconitum Japonicum* Thunb'g, from the roots of which the Ainos make the arrow poison. Island of Yezo, 1888. 150769

The following articles are the gift of the Sapporo Agricultural College:

Dried fish.—Salmon dried and salted. Tsuishikari Ainos, Yezo, 1888. 150770

Wooden spoon.—Rudely carved handle. Tsuishikari Ainos, Yezo, 1888. 150773

Wooden dish with handle.—This form not observed among the Yezo Ainos. Length, including handle, 15 inches; width, 9 inches. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150774

[415] *Bark fish tray.*—A large flat tray of bark, with the sides turned up slightly, strengthened with bamboo strips and bound with bark filaments. Length, 18 inches; width, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150775

Oblong deep dish.—Dug out of a piece of wood, with a flat projection at one end for a handle. Used as a rice bowl. Length, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150776

Wooden dish.—Wooden dish of peculiar shape; one end deeply excavated, the other end more shallow, resting on two legs. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150777

Japanese short sword.—An old sword, regarded as a precious treasure by the people; doubtless a family heirloom. Tsuishikari Ainos, Yezo, 1888. 150778

Man's coat.—Made of the ohiyo or elm-bark cloth; embroidered with cotton yarn on a blue-black cotton ground. Tsuishikari Ainos, Yezo, 1888. 150779

Woman's coat.—Made of the ohiyo or elm-bark cloth; precisely like a man's coat but embroidered directly on the bark cloth with blue, red, and yellow cotton yarn. Tsuishikari Ainos, Yezo, 1888. 150780

[291] *Belt.*—Made of ohiyo; rather wider than the belts of the Yezo Ainos. Length 86 inches; width 2 inches. Tsuishikari Ainos, Yezo, 1888. 150781

Apron.—Made of ohiyo, with cotton embroidery. Tsuishikari Ainos, Yezo, 1888. 150782

Leggins.—Made of ohiyo cloth, embroidered with cotton. Tsuishikari Ainos, Yezo, 1888. 150783

Bow.—A plain bow of the form common throughout Yezo. Tsuishikari Ainos, Yezo, 1889. 150784

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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Quiver and arrows.—Quiver made of wood bound with bark, having carved projected pieces along the sides. The form is common to all the Ainos. Arrows with bone or bamboo heads (see Fig. 84). Tsuishikari Ainos, Yezo, 1888. 150785, 150786 [411]

Loom.—Four pieces, constituting the essential parts of a native loom for weaving ohiyo-bark cloth. Tsuishikari Ainos, Yezo, 1888. 150787 [286]

Harpoon.—A barbed iron head, with lateral barbs on the shank, loosely fitted on the end of a wooden shaft and secured by thongs to a line. When a fish is struck the head leaves the shaft and the fish is pulled in with the line. Used for shallow-river fishing. Tsuishikari Ainos, Yezo, 1888. 150788

Fish spear.—A spear identical with 150662, but smaller. Tsuishikari Ainos, 1888. 150788

Cake of dried lily root.—Similar to Nos. 150741, 150742, and 150744, but of slightly different form. Tsuishikari Ainos, Yezo, 1888. 150789

Wooden plates.—Square and rectangular, carved on the inside. Ainos of Yezo, 1875 Collected by Gen. H. Capron. 19416 [445]

Wooden plate.—Ainos of Yezo, 1876. Collected by Benj. Smith Lyman. 22256

LIST OF YEZO, AINO AND SHIKOTAN PHOTOGRAPHS OBTAINED BY ROMYN HITCHCOCK.

Banks of houses, Shikotan.—Showing the mounds of earth over the pits, connected with the main or thatched houses. Negative by R. Hitchcock, August, 1888. 56

Villagers, Shikotan.—The Kurile Islanders now occupying the dwellings on Shikotan. Negative by R. Hitchcock, August, 1888. 57

View of Nemuro, Yezo.—Looking over the the town toward the harbor, showing Bentenjima, on which are numerous pits and a shell-heap. Negative by R. Hitchcock, August, 1888. 58

Pottery.—Specimens of so-called "Aino" pottery, from the collection of M. l'Abbé Furet, Hakodate. Negative by R. Hitchcock, August, 1888. 59

View of Hakodate.—From back of the town, overlooking the harbor. Negative by R. Hitchcock, August, 1888. 61

House on Shikotan.—The front or thatched house and back passage of the Kurile Islanders. Negative by R. Hitchcock, August, 1888. 65

Earth houses on Shikotan.—Two detached earth or pit dwellings. Negative by R. Hitchcock, August, 1888. 66

Aino house, Bakkai, Yezo.—From the southeast. Showing a small, conical tent covered with mats on the south side of the house, in which an aged woman and a dog were found sleeping. (See page 451.) Negative by R. Hitchcock, August, 1888. 740

Aino house and storehouse, Bakkai, Yezo.—Another view of the house shown in No. 740, from the northeast, showing a storehouse in the foreground and a second house on the left. Negative by R. Hitchcock, August, 1888. 741

Group of five Ainos, Shari, Yezo.—Four women and one man standing at the entrance to a house, a Japanese on the right. Negative by R. Hitchcock, August, 1888. 742

Aino man and woman, Shari, Yezo.—Standing before the side door of a house. Negative by R. Hitchcock, August, 1888. 743

Aino house and storehouse, Shari, Yezo.—A large and well-built dwelling thatched with reeds (arundinaria). Fish nets drying on a frame raised on poles. Negative by R. Hitchcock, August, 1888. 744

Aino house, Shari, Yezo.—The house has a small aperture just beneath the ridge for the escape of smoke, and a hole in the roof, closed with a sliding shutter; also a lateral projection forming a side room for storage. There is a sliding front door, outside of which a mat may be dropped down in cold weather. Negative by R. Hitchcock, August, 1888. 745 [342]

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

transcribing them. I was, however, much surprised to find that such learned Europeans could yield such ready credence to a barbarian Ainu chief. 128 123

Thinking that it would please me, Benry told me the story of a deluge and a big flood, in which nearly all the Ainu were drowned. The few that escaped did so by finding refuge on a high mountain.

"Where did you learn this story, Benry?" I asked sternly.

"Nishpa, it is an old Ainu story, and all strangers who come to Piratori write it in their books."

"Oh, no, Benry, you know well that *one* stranger did not write it in his book," said I quickly, as if I knew all about it.

"Oh, yes, nishpa; *that* was the stranger who told me the story!"

This small anecdote shows how careful one ought to be in accepting information which may sound extremely interesting at first, but is absolutely worthless in the end.

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AINU MAN WAVING HIS MOUSTACHE-LIFTER PREVIOUS TO DRINKING.

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

getting filled, and each man that entered first saluted the landlord, then Benry, then myself, and ultimately the two guests between whom he sat. Women and children occupied the darker west end of the hut, and they took no active part in the function. Other chiefs came in, and Benry was surrounded by many of them and by elderly men.

The whole group of these chiefs, with their long white beards, lighted up by a brilliant ray of sunshine, which penetrated through the small east window, was extremely picturesque.

In its savagery it was almost grand, with a barbaric quasi-animal sense of power and irresponsibility. In truth, it was a wonderful sight to see all these hairy people assembled in this small place—men, yet not men like ourselves—men, and not brutes, yet still having curiously brutish traits athwart their humanity.

The performance was simple, but really fine in its simplicity. A fire burning in the centre of the hut, and filling the place with smoke, added, by its suggestive dimness, to the picturesqueness of the scene. It was strange that the only ray of sun which came in should fall on the most interesting group. Was it chance or design? Rembrandt himself would have delighted in painting that scene.

Benry looked every inch a king, and several of the younger men were busily engaged lighting his pipe and refilling it with tobacco. He puffed away at such a rate that no sooner was the pipe filled than it was smoked and handed over again to undergo the same process.

Two large casks of Japanese *sake* were brought in, and each man produced his wooden bowl.

The host came slowly forward, and planted an *Inao*—a willow wand with overhanging shavings—in one corner of the fireplace; then muttered a few words, which implied that the *sake* could now be poured out. A Japanese lacquer rice-box was filled with the intoxicating liquid, and no sooner had this been done than old Benry, forgetting his dignity, jumped up and made a rush for it, filled a large bowl, and retired to a corner to drink it. All the men present followed his example. Benry was never selfish when he had had enough for himself. He filled his bowl again and brought it to me, saying that

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

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AINU BARK WATER-JUGS

CHAPTER XVIII.

Nearing Civilisation.

SAPPRO, the present capital of Hokkaido, is a town of fairly large size, with wide streets intersecting each other at right angles. The Hokkaido-cho, a high red-brick building, the law courts, the *Kofikan*, the palace built for the Emperor, and used now as a kind of hotel, and the houses of officials, are the main buildings of the place. There are, besides, a sugar refinery, a hemp and silk factory, and a brewery, mainly supported by the Government. Neither of the first two were "flourishing industries," and one of the factories, if I remember aright, had long ceased working, and the other was soon to follow suit. The Government, I must say, have done their best to encourage and push on industries as well as agriculture in this district, but their efforts have produced but poor results. Machinery, which had been imported at great expense from England, America, Germany, and France, was left to rust and perish, and no private company seemed ready to continue the works. As a farming region the Sappro district has also proved more or less a failure from a financial point of view, though again the Government cannot but be highly praised for the money they have spent in trying to educate the people up to some kind of scientific, and therefore paying, method of agriculture. They have a large model farm of about 350 acres laid down in grain fields, as well as in meadows and pastures, stocked with cattle imported mainly from America. In the Toyoshira valley, south of the town, a

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4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

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WOODEN DRINKING VESSELS.

CHAPTER XX.

Ainu Habitations, Storehouses, Trophies, Furniture—Conservatism.

AINU architecture is by no means elaborate, let alone beautiful; but though it is so simple, it is to a certain extent varied, differing according to the exigencies of climate and locality. Huts of one district vary from those of another not only in small details, but also in the whole shape; or if the shape is the same, the materials are different. 341 184

The principal characteristics of the Volcano Bay and Saru River huts is, that they have angular roofs and are thatched with tall reeds and arundinaria, while the huts up the Tokachi River are more often covered with bark, though in form they are almost identical with those others. 342 184

On the Kutcharo Lake, again, the huts are thatched with tall reeds like those of Volcano Bay, but the building itself has a totally different shape. The roof is semicircular, and each hut is in appearance like the half of a cylinder lying on its rectangular base.

On the north-east coast the huts have either roofs similar to the Kutcharo ones, or else the angle is very obtuse instead of being sharp, as with the Piratori or Volcano Bay huts.

In the Kuriles, at Shikotan, the Ainu have houses exactly similar to those at Piratori.

Setting aside the varieties of form, we shall now consider how the huts are built. A frame is first made by horizontally lashing at short intervals long poles to others at the angles of the roof. Often the roof is made first and lifted up bodily on the forked poles on which it rests. Then long reeds and 342

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

arundinaria are collected in sufficient quantity to thatch the frame thickly on each side. Other poles or rafters are then placed over these reeds, and through them lashed tightly to the under frame, thus preventing the thatch from being blown or washed away. Care is taken to leave an opening for the door; and the small east window—usually the only one in Ainu huts—is cut out afterwards by means of a knife. Ainu huts have never more than one storey and never more than one room and a small porch. In districts where the climate is less severe the porch is often dispensed with. In building their habitations the hairy people make no attempt whatever at symmetry or beauty; all they aim at is to make themselves a shelter and nothing more.

There are no more professional architects than professionals of any other kind in the Ainu country. Each man is his own architect, builder, and carpenter. He may occasionally receive the help of a neighbour when he is building his hut, if all hands in the family are not sufficient to carry him through his work.

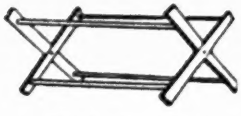
Each family has its own hut, which is used day and night by all the members. If one of the sons gets married he sometimes brings his bride to live in his father's hut, or else he goes to live in his bride's hut; but as the "hairy mother-in-law" is no better than other "mothers-in-law," the end of this arrangement is that generally the bridegroom has to build a habitation for himself and his better-half. Fortunately for him, he has to pay no ground-rent; nor has he to take a lease, nor pay the lawyer for an agreement, nor yet to buy the ground nor the materials on which and of which his not too luxurious abode is to be built. He chooses the site which is most suitable to him, and there he builds his hut as best he can; and no one is any the worse or the wiser for it. The "furnishing" is a matter of no consideration with the Ainu, as he prefers to live in an "unfurnished house." By instalments, however, as he finds his floor becoming rather damp, he provides himself with a few rough planks, which afford him comfortable sleeping accommodation; and during the winter, when fishing is not practicable, and he spends most of his day at home, he roughly carves for himself a moustache-lifter (the *Kike-ush-bashui*); a small paddle, the *Hera* (which is used both to stir the

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

wine and as an implement in weaving); a pestle and mortar carved out of the trunk of a tree; and, if he be a very ambitious person and fond of his wife, he will probably make her a weaving loom as well as two or three "water-jugs" if we may call them so—vessels made of bark bent into shape, and lashed so strongly as to be water-tight, and used for carrying water as needed.

A few wooden bowls, a wooden hook, which is suspended over the fire when bear-meat is smoked, occasionally a *Kinna* (a mat), and a skin or two, are all the articles of furniture of Ainu manufacture which an Ainu can possess, though few of them possess so many. The Ainu hut has a fire-place in the centre, or rather, a fire is lighted in the centre of the hut. The fire is lighted with a flint and steel—a method learned from the Japanese—or by the friction of two sticks. The more civilised Ainu have now adopted matches. A hole in the angle of the roof acts as chimney, but unfortunately more in name than in practice.

Chairs, stools, sofas, beds, tables, etc., are all things unknown to the Ainu. While inspecting the hut it may be as well to see how the weaving-loom, the most complicated article of the Ainu household, is made and worked. There is a "yarn beam" (the *Kammakappe*), on which the "warp" of unwoven thread is wound and kept separated, and another "roll" by which the warp threads in the process of weaving



THE KAMMAKAPPE.

PORO-USA, OR "LARGE GRATING."

THE USA.

STICKS.

are kept in tension between the two gratings. There then is the *Poro-usa* (the "large grating"), through the intervals of which the warp threads pass, and the *Usa*, a similar but smaller grating placed on the other side of the roll.

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

feed up the imprisoned animals. That "charity begins at home" is true even among the hairy people; for if they are kind to animals it is only for the sake of making a good meal of them on the first occasion that presents itself.

PESTLE.

It may be as well to state that the Ainu have never been known to make pottery. What they have of the kind is imported and sold to or exchanged with them by the Japanese. If I were an Irishman I should say that real Ainu pottery is made of wood. Nevertheless, large shells are often used by them as drinking vessels where wooden bowls are not obtainable. It is a common occurrence in Ainu households that one bowl is used by several individuals, and a more common occurrence still that none of the bowls are ever washed or cleaned after having been used.

MORTAR.

The small Ainu porch which stands frequently at the entrance of Ainu huts answers the purpose of a stackhouse, and in it is stored the firewood used in the house. The wooden mortar and the long pestle are kept in a corner under the porch. In the more civilised parts of Yezo these pestles and mortars are general, as the natives use them for pounding millet.

BONE SPOON.

WOODEN SPOONS AS USED BY THE MORE CIVILISED AINU.

PESTLE AND MORTAR USED FOR POUNDING SALMON.

The pure Ainu live principally on animal food—fish and meat—sea-weed, and some kinds of roots and herbs, which

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

discard their acquired civilisation for the old, free, untrammelled mountain life; the wild habits of the woods and seashore; the nakedness of summer and the stifling squalor of the one small dingy hut in winter; the uncombed hair and matted beard; the putrid flesh of salmon, and the vile compound they revel in till they get gloriously drunk and bestial.

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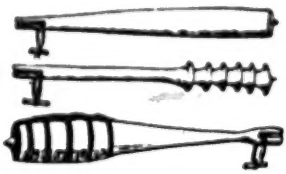
AINU PIPE-HOLDER AND TOBACCO POUCH,
AS USED BY THE MORE CIVILISED AINU.

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

beside the sheaths and handles of their knives and swords and their moustache-lifters, as has been shown, are the *Tchutti*, or war-clubs; the *Hera*, or netting-mesh used in weaving; drinking-vessels, quivers, pipes and tobacco-boxes, the thread-reeds, cloth-hangers, and graves.

The modern Ainu are not a warlike people, therefore many of the weapons which were used in former days for defence and offence are rarely found now. For instance, the old war-clubs are not used by the present generation. These clubs were long and heavy, and were carried on the wrist by a piece of rope passed through a hole at the upper end. Some were plain and straight, others were curved towards the end to make them heavier. Now and again some carved all over are found. Pieces of leather or rope were often knotted round the heavier part to make the blow more severe. In some of the very old clubs a stone was inlaid to add to the weight and consequent efficiency of the weapon. These clubs are from two to two and a half feet in length, and are made of hard wood.



TCHUTTI, OR WAR-CLUBS.

Ainu bows are simple, and not very powerful. They are about fifty inches in length, and made of only one piece of yew. The arrows, which are poisoned, are of bamboo or bone. The poison is extracted from aconite roots mixed with other ingredients. It is somewhat greasy owing to certain fatty matters which it contains, and is smeared into the cavity in the arrow-point, which has previously been treated with pine-tree gum to fix the poison. The arrow-point is barbed, and so fashioned that when the shaft is drawn from the wound this poisoned point remains.

TROUGH IN WHICH RESIN IS KEPT FOR FIXING ARROW-POINTS.

The illustration gives two different kinds of poisoned arrows. In Figs. 2 and 3, the black part in the point shows the cavity filled with poison. Fig. 2 shows how the arrow-head is separated from the reed,

POISONED ARROWS.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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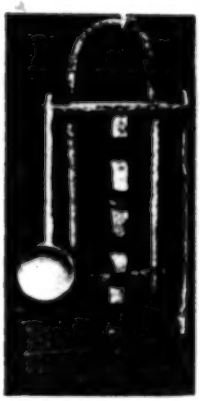

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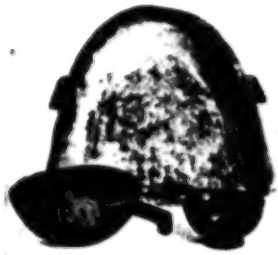

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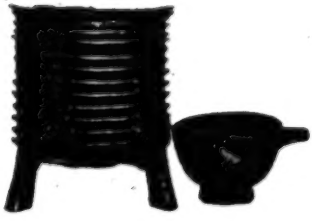

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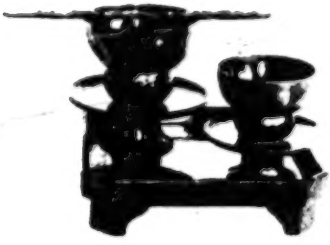

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6.

Fig. 1. Pot hook. Fig. 2. Household utensils. Fig. 3. Woman's necklace with pendant and earrings. Fig. 4. A *shinluko* and an old wooden vessel. Fig. 5. Tray with wine cups and a libation wand. Fig. 6. *Patchi*, bowl with lid.

PLATE XI. DOMESTIC OBJECTS.

[p. 30, (k)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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PLATE XII. Household treasures.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

354 776 774 [462] sacred; no one dared to spit in the ashes or defile them in any way. It was the duty of a wife or mother to comb the ashes, feed the fire and see that the pot did not boil over. In sitting near the hearth a woman should not point her feet towards it; even an elder would not expose his soles to it.

354 776 Since nothing was allowed to contaminate the purity of the fire, ritual impurity was avoided by making another fire at the lower end of the hearth.[1] Kamui Fuchi delegated matters involving ritual impurity such as generation, pregnancy and childbirth to Uari Kamui, who was vaguely regarded as her assistant and supposed to act at the lower end of the hearth. Except at a birth Uari Kamui could be invoked without a fire, but Kamui Fuchi never was. Otherwise there was no clearer distinction between them than between Nusa-koro and Kinashut Kamui.

354 554 In this district there were definite positions around the hearth assigned to members of the family and to guests of both sexes according to their social standing. Customary positions are indicated on the plan. The house-owner, as we have seen, sits at (5), with his wife beside him at (6). Formerly, if he had another wife she lived in a separate house. No single house, however spacious, could comfortably accommodate more than one wife. Honoured [574] guests could sit at the head of the hearth (7), and children at the [776] side at (8). Chisei-koro Kamui stands in the north-east corner (9). Among his titles is Sopa-un Kamui, He Who Resides at the *Sopa*, which includes the corner and the adjoining north wall. At (10) a *shutu inau kamui* is often installed. In Plate XIV, which shows the interior of a large house, two such *kamui* can be discerned at the far end by the double sets of curled *inau*. In the corner Chisei-koro Kamui can just be seen.

415 523 [353] [439] [177] Treasured objects are hoarded on the north side in rows (11) near the *sopa*. These include many lacquered vessels, some being heirlooms of superior make (Pl. XII). Probably most were obtained in barter or given by former Japanese masters for services rendered. The *shintoko* are round, square or polygonal boxes with feet and lids, all lacquered, and some are old and of fine quality. Occasionally used for cereals, beans or similar food, they were formerly important at festivals as receptacles for the sacred brew. Among other treasures are wooden ladles for pouring out the sacred beer [844]

[1] After childbirth there was a rite of removing the ashes from the hearth of the house in which the child had been born.—H.W.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

while straining it; lacquered feeding bowls (*itangi*); jugs of many kinds, with spouts (*etunup*); large lacquer bowls with lids, and sometimes with handles, called *patchi*; and wine cups or chalices (*tuki*) sometimes of fine old lacquer, usually with detachable stands. At festivals four of these should be placed on a tray with feet (*otchiki*), with a prayer-stick on the rim. The larger cup seen in Plate XI, fig. 5, was used for libations at the ritual salutation (*pase-ongami*) to the ancestral *kamui*. The small wooden vessel with a handle in Plate XI, fig. 4, was carved by an ancestor of my friend Mohekichi, and was valued in his family for several generations. All these objects are used in ritual. In the same figure is a *shintoko*.

Necklaces of beads (*rekutunbe*) are counted as women's treasure. They are of foreign manufacture, mostly Japanese, but some beads may be of Siberian origin. Many have pendants, probably serving as amulets. Indeed, the necklace itself is thought to have some protective influence, apart from its worth as ornament and mark of social standing. Simple ring earrings also are amulets, protecting the orifices of the ears, as tattooing the upper lip of women guards the mouth and nose against attacks of evil spirits.

On the wall behind the principal treasures are suspended swords (*emush*), quivers and sacred curled shavings. The present swords are nearly all foreign, and of soft iron, not to be compared with the tempered blades of the Japanese. For the last two or three centuries such weapons were forbidden to the Ainu, though they were allowed bows for hunting.

All are treasures in the sense that they are hoarded, but elderly Ainu distinguish between useful articles of value and what we might call fancy goods. The former are treasures (*iyoibe*), and the latter belongings (*ikoro*), of value only to the owner, but both classes have a suspicion of the supernatural about them.[1]

These sacred objects used to be hung on a cornice of tightly bound reeds on the north wall. The device was called either *chisei sembe* or *chisei noibe*, the heart or brains of the house. The cornice might be as much as twelve feet long, and sometimes went far enough over the corner to reach the sacred window. Most of the treasures are of Japanese make, though I possess two of rare Ainu

[1] The Ainu distinguished between men's and women's property—*machi-korpe* and *huchi-korpe*. The former passed usually from father to son, the latter from mother to daughter.—H.W.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

children, or, on festive and funeral occasions by guests. Guests always moved slowly and stoopingly, with hands hanging before them. They moved along the line of arrows to the positions indicated by the E's, where, if many, they sat in line awaiting ceremonial arrangements.

The interior seen in Plate XIV has a wooden floor, now usual in all but the poorest houses. Above the sitters is a horizontal frame stretching over the hearth. This is the *tuna*, from which is suspended the adjustable pot-hook (*shuat*). That in the picture departs from the old-fashioned and more elaborate type that I have seen in use, but both are hand carved. From one side of the older one (Pl. XI, fig. 1) hangs a large cooking spoon (*kashup*) and from the other a spatula (*shto-pera*) used in making millet dumplings; it has a notched vertical bar (*ikkeu*) which slides up and down the frame of mulberry wood. The latter is softened with hot water, bent and then slowly dried to rigidity.

The utensils used by women in preparing food are known collectively as *topochi kamui*. These include, besides those just mentioned, the pestle (*yuta-ni*), mortar (*nishu*) and winnowing basket (*mui*), all of which are kept in the shed. These three play important parts in rites concerned with difficult childbirth, and the first two take part in the exorcism of Pauchi Kamui, or his evil underlings, in cases of food poisoning or acute abdominal pains. The mortar is also used as a practical expedient; patients are rolled thereon to induce vomiting. All things used in preparing food receive curled shavings at festivals, when offerings to the spirits are never omitted. Those attached to the upper end of the pot-hook are usually removed and burnt as an offering to Kamui Fuchi, lest it be ignited and set fire to the dried food on the frame above the hearth.

Every house with any pretensions to comfort has plenty of reed matting. Examples can be seen in Plate XVI, figs. 1 and 2. They are called *inau-so* because *inau* are placed upon them; and at all festivals one is laid down at the head of the hearth, as is seen in Plate XVII, where a preliminary purification is being performed before the House-Warming Ceremony. When removed from this position the mat must be handled gently so that the accumulated *ramat* is not disturbed. The design on all *inau-so* have a general similarity, but definite variations are made by certain families. For ordinary use plain mats are woven, as may be seen in Plate XVI.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

the mortar and the rest mixed unground with the meal. About six pounds of the mixture are boiled to the consistency of porridge, poured into a long shallow trough, and when cooled to about blood heat mixed thoroughly with the yeast.

A tub (*poro shintoko*) about three feet in diameter and more in height, usually lacquered outside and provided with a lid, is the usual vat, and sometimes two of these are used in case fermentation in one should fail. The mixture of boiled millet and yeast, amounting to about ten pounds, is poured into the vat while warm and enough water stirred in to make it quite thin. The tub, which is placed to the south of the sacred window, rests on a layer of millet chaff about six inches deep and is kept in position with folded mats. Before the lid is closed live embers from the hearth are put in. The tub was formerly covered with deer skins, but garments have been substituted. It is further protected by the skull of an albatross, cormorant, or good fox, which has been taken to Kamui Fuchi for her blessing. This is one of the spirit helpers mentioned above (p. 23). Sometimes swallow-wort is chewed and spat round the tub, or a piece is put on top, and sometimes a sickle is placed to frighten any evil spirits that may be hovering round. A band of twisted shavings, two tied together and called *e-ukut inau*, is put round the tub, though in some places not till after the straining process. Sometimes tassels of curled shavings are hung from the band.

Every day for about a week the tub is opened and the contents are tested. On the second day about double the quantity of mixed porridge and yeast, with water in proportion, is added, and the rest on successive days according to how the fermentation is progressing. Should it become prematurely sour some of the wrappings are removed. It is left for another week or more and is then strained.

Straining (*inumba*) is a ceremonial affair with a special ritual. Before it begins, six beer-straining *inau* (Pl. II, fig. 3) are made. Four of them are set up, one at each corner of the hearth, a fresh backward-shaven *inau* is given to Kamui Fuchi, and in a short prayer she is asked to protect the brew during straining and to bless it for the good of all. After the straining these four *inau* are given some of the lees in their mouths and, after the ceremony, are burnt. The two other *inau* are assigned to the guardian spirits of the door.

At Kushiro I photographed an interesting dance which goes

to neighbours and friends, but acquaintances, even if uninvited, are at liberty to partake of the feast, and even a stranger may be admitted if he asks permission and his credentials are in order. Before the arrival of the guests protective shavings have been dipped in the sacred beer and the householder (wearing an embroidered robe) and his wife have seated themselves at the places (10) shown on the plan (text fig. 3). Behind the householder are the sacred treasures, and in the north-east corner stands Chisei-koro Kamui which is, or rather was, made only before ceremonies for which the sacred beer had been brewed.

Husband and wife sit on a sacred mat, and another is laid at the top of the hearth (text fig. 3 at (7)), on which is placed a tray with four large cups (*tuki*) of lacquer ware on ring-like saucers (*tuki-num*). These cups were used formerly only for the sacred beer. A libation wand (*ikubashui*) is placed on the rim of each cup. Behind the tray (*otchiki*) is the large lacquered vessel (*sai-shintoko*) ((6) in text fig. 3) containing the sacred beer. Nearer the sacred window is another tray with four cups (5). In the south-east corner often stand two of the large tubs in which the beer was brewed (1). All the food which is to be partaken of is placed on or close to the lower end of the hearth, to acquire merit from being offered to Kamui Fuchi.

All the male guests make a sound of clearing the throat before entering. They walk slowly and quietly towards the head of the hearth, but not close to it, keeping on the side opposite the householder, stooping the while with palms about level with the knees. To walk briskly would be a breach of decorum calling for a sharp reprimand. Ordinary etiquette forbade an Ainu, whether friend or stranger, to approach a householder at home in anything but a slow and quiet manner, and even today, when manners are less strictly observed, it would be highly improper to enter erect and hastily on a sacred occasion. To be humbly reverent (*oripak*) before the assembled gods and their worshippers is a sign of good breeding.

On reaching a spot about level with the head of the hearth, but at a slight distance from it, the visitor turns for an instant towards the south-eastern corner (*so-kesh*), to which he performs a partial salutation by slightly raising his arms once or twice. This is said to be an acknowledgment of the presence of the mischievous spirit of tipsy behaviour, but may be a survival of a ritual salutation to the spirit of the sacred beer. A more reverent salutation is next

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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Fig. 1. Purification of patient by beating at the river bank.

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Fig. 2. Thumping the wooden mortar so that its spirit may relieve woman in difficult labour.

PLATE XXII. EXORCISM RITES.

[p. 78, (F)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

cedure, *inau etaye* (pulling up) recalls the time when houses had an earthen floor into which it was stuck. Next, the householder or an officiating relative offers two of the backward-shaven *inau* as a burnt offering to Kamui Fuchi, giving her a ritual salutation in which he is joined by all the male guests. Not till after the feast is a burnt offering of food made.

The serving of the viands is called *isapte*, a word which has come to be used for the feast itself, properly called *Shinurapa iwai*.[1] All food served must either be eaten or be taken away by the guests in their clothes. Nothing must be left in sight. The explanation given is that Kamui Fuchi would be displeased if her bounty were not appreciated, and that the spirits of the dead like to see the good things disposed of.

When the meal is finished and all is cleared away, the food reserved for the service outside the house to the departed spirits is brought to the head of the hearth. Together with the trays of viands is one with a bundle or two of tobacco leaves. On another tray is an empty cup (*tuki*) with a libation wand and four backward-shaven *inau*.

The following is the order of the ceremony as performed in the Saru district and, I am told, with little variation in others. The householder or his deputy, wearing a white embroidered coat and his ceremonial sword, salutes Kamui Fuchi and places on the edge of the fire, as a burnt offering, small pieces of the things to be given to the ancestral spirits outside. Out of reverence for Kamui Fuchi these offerings for the spirits of the dead are not put in the centre of the hearth. He then prays to her, using her name Iresu Kamui, saying that offerings of food and wine are about to be made outside, and asking her favour for the proceedings and for the house and all therein.

He then rises and goes to the opposite side of the hearth where a male relative hands him the tray with the empty cup, the libation wand and the backward-shaven *inau* upon it. It should be mentioned that utensils used for this ceremony should be without any kind of decoration.

[1] The word *inau* is an ancient Japanese word, and may have been borrowed by the Ainu. But they tell me that it occurs in their old traditions and that they have no other word for what in England was called a wake. The Japanese word *kami* (deity) has been supposed to be the origin of the Ainu *kamu*, but the latter seems to be an ancient Ainu word. My belief is that such words indicate a closer connection between ancient Ainu and Japanese than has been realized. —N.G.M.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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[824]

APPENDIX II

dwelling. The post to which the bear will be tied is firmly fixed in the ground and garlanded with evergreens, signifying immortal life. Offerings of curled shavings and *inau* are prepared to please the spirits. The elders set up the offerings and all benevolent gods are petitioned to come and bless the festival with their presence.

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Inside the house, vessels of Japanese lacquer with food and drink are set out. The walls are covered by mats of sacred design. On them hang ceremonial swords. Women prepare skewers on which the smaller millet cakes will be threaded. Children then carry them to the place of the Great Offering—the place where the head of the slain bear will be raised. (See Pl. XIII, Figs. 1, 2, 3.)

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[574]

When preparations for the feast are almost complete, soup is boiling, the millet beer brewed, the host begins to receive the first guests. Outside the hut, sightseers who have come from many miles away have gathered to watch the ceremony. The bear, which will be killed ritually, is still in the cage which has housed it since it was caught as a cub. It has been kindly treated with the reverence due to a god during its captivity and is half tame. An elder offers prayer and drops of drink to the bear *kamui*. Now he must be brought out. Noosed from above and secured by strong but flexible cords, the bear is taken from the cage through a hole made in the floor. Roaring, but more astonished than ferocious, the bear is guided towards the scene of its death. The Ainu believe that the bear must now be made happy, and it is goaded to run about outside in the courtyard. Branches of fir tree brush away evil influence. Songs are sung and the traditional rhythms are strictly adhered to.

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[983]
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After the bear has been paraded for some time, some of the men shoot specially decorated arrows at it; these are without points and do it no harm. Then the bear is tied to the centre post. A bowman, selected last in the proceedings, lest evil overtake him, prays for the quick and early dispatch by the real arrow which he will fire. A shot or two by bamboo-pointed arrows are considered the proper way to free the spirit from the body. The sacred blood must not touch the soil, but pure snow does not contaminate it. An elder prays for the welfare of the departing spirit. The passing of the spirit is signalled by the flight of magic arrows over the place of the Great Offering, and are then eagerly raced for by boys. The bear, though dead, is now ceremonially strangled between two poles. This ritual imitation of strangling is performed in compliance with ancient custom, and here passes into burlesque or buffoonery, perhaps relieving the tension which has been built up during the preceding death of the bear and the release of its spirit.

On this occasion, the ceremony being performed for a she-bear, the body is decked with a necklace, the spirit is gratified by salutations, com-

/767 cont./

845 844 114 by their own assertion, sometimes lasts as long as three months after the birth of a child. In 1903, during my stay among the Ainu a 32-year old woman died a few days after her delivery who had suffered violent pains and had lost consciousness during the birth. The child came into the world alive but died a few days later.

846 824 757 Twigs of the taxus baccata strongly heated and then laid on the body of the patient are also considered an excellent remedy to help the weakened woman regain her health as fast as possible.

844 [752] [237] Treatment of the Newborn.

The umbilical cord is cut with a knife; the wound is sprinkled with the powder obtained by rubbing river shells together, and the wound is then bandaged with a piece of cloth. The navel always heals normally and a fracture of the navel is totally unknown to the Ainu. They massage the head of the child several times a day since the Ainu maintain that it might otherwise be misformed. The head must be rounded back and front and also on top. This form the Ainu try to achieve in shaping the soft head of the child. At the same time they wrap the child's head /768/ with soft, warm chips of wood, especially where it is soft.

856 844

844 The newborn baby is washed with warm, clear water without any admixture on the very first day of its life. A boy gets a colder bath than a girl. They pour the water in small quantities from a vessel made of birch bark onto the body of the child which they hold with the left hand over the floor while they rub it with the right hand. It is forbidden to use water for the bath that one has previously had in one's mouth, as is the custom among the Gilyak. The Ainu believe, that the child will develop a disease of the eyes if he is washed in such water.

[415] [753]

844 853 As soon as the child is wrapped in diapers it is given nourishment. During the first day the newborn is usually suckled by another woman who still has enough nourishment. But when no suitable women is in the vicinity the mother herself will giver her breast to the child right away. When the mother has

G /449 cont./ Mamia Rinsô (4),
323 to be sure, reports about the Ainu of southern Sakhalin that they
171 make earthenware vessels, and, to be sure, of two kinds, the
A one of about six to seven inches in diameter with ears on two
323 sides, tojes'ju, i.e., earthen pans, the other called kamui'sju,
[177] i.e., divine pans, but one cannot fail to recognize the recent
A Japanese origin of this art. In the seventeenth century, when
[175] Vries and his companions discovered Jesso and the nearby Kurile
[172] Islands, they saw the inhabitants of them eating from lacquered
[415] wooden bowls /450/ and quadrangular troughs (1), and just such

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1. Siebold, Aardr. en volkenkund. toelicht. tot de ontdekk. van Vries /Geographical and Ethnographical Explanations from the Discoveries by Vries/, P. 108.

bowls, but no earthenware vessels, are among the articles that Poljakof found, besides skulls and bones, in old Ainu graves on
G Sakhalin and presented to our museum. Concerning the ancient
321 Kamchadal, one finds, to be sure, in the report of the Cossack
171 Atlassof published by Witsen (2), the information that they
K
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[113]

2. Noord en Oost Tartarye, ed. of 1705, p. 673.

manufacture for their own use earthenware and wooden vessels, but the former are more than questionable. Steller and
K Krascheninnikof saw only wooden vessels among them, and
[172] Ditmar (3), while digging on the sites where their yurts had once

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[113]

3. "Reisen und Aufenthalt in Kamschatka in den Jahren 1851-1855 /Travels and Residence in Kamchatka in 1851-1855/" (Beitr. zur Kenntn. des Russ. Reiches, third series, Vol. VII, p. 246).

Stood, only once found, among numerous stone tools, a small piece of earthenware, which crumbled in his hands because it had not been fired, or at most only slightly, and which he thought was a train-oil lamp shaped by hand.

4. Op. Cit., P. 184.